

10 SPECIAL EASY HITS TRANSCRIPTIONS FOR **GYPSY** GUITAR



# 100% *Guitar* GYPSY

Featuring Jean-Christophe HOARAU

ALL THE THINGS YOU ARE  
C A R A V A N  
D J A N G O L O G Y  
HOW HIGH THE MOON  
I G O T R H Y T H M  
L A D Y B E G O O D  
LES FEUILLES MORTES  
LES YEUX NOIRS  
M I N O R B L U E S  
S W I N G G I T A N

*Carisch*



Featuring Jean-Christophe HOARAU

# 1000% Gypsy

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## TRACK 1 - 11



# ALL THE THINGS YOU ARE

Paroles de Oscar Hammerstein

Musique de Jerome Kern

♩ = 160

Musical notation for the first system (measures 1-4). The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked as ♩ = 160.

Chord diagrams and names are shown above the staff:

- Measure 1: F m<sup>7</sup> (8 fr.)
- Measure 2: B<sup>b</sup>m<sup>7</sup> (6 fr.)
- Measure 3: E<sup>b</sup>9 (5 fr.)
- Measure 4: A<sup>b</sup>6 (5 fr.)

Below the staff, the vocal parts (T, A, B) are indicated with fingerings: 9, 9, 9, 8, 8, 8, 8, 8, 8.

Musical notation for the second system (measures 5-8). The key signature has three flats (B-flat, E-flat, A-flat).

Chord diagrams and names are shown above the staff:

- Measure 5: D<sup>b</sup>M<sup>7</sup> (4 fr.)
- Measure 6: Dm<sup>7</sup>(<sup>b</sup>5) (5 fr.)
- Measure 7: G<sup>7</sup> (3 fr.)
- Measure 8: C M<sup>7</sup> (3 fr.)

Below the staff, the vocal parts (T, A, B) are indicated with fingerings: 6, 6, 6, 6, 6, 7, 6, 5.

Musical notation for the third system (measures 9-12). The key signature has three flats (B-flat, E-flat, A-flat).

Chord diagrams and names are shown above the staff:

- Measure 9: C m<sup>7</sup> (3 fr.)
- Measure 10: F m<sup>7</sup> (8 fr.)
- Measure 11: B<sup>b</sup>7 (6 fr.)
- Measure 12: E<sup>b</sup>6/9 (5 fr.)

Below the staff, the vocal parts (T, A, B) are indicated with fingerings: 8, 9, 8, 7, 7, 7, 7, 7, 8, 7.

13

5fr. 4fr. 5fr. 3fr. 3fr.

$A\flat 6$   $A m 7$   $D 7$   $G 6$

T  
A  
B

5 5 5 5 5 7 8 7 5 4 7 8 10

17

5fr. 4fr. 3fr. 3fr.

$A m 7$   $D 9$   $G M 7$   $G \flat$

T  
A  
B

10 8 8 9 8 7 7 8 7

21

8fr. 7fr. 6fr. 3fr.

$F \sharp m 7$   $B 7$   $E \flat 9$   $C (4.5)$

T  
A  
B

7 10 8 9 10 9

25

8fr. 6fr. 5fr. 5fr.

$F m 7$   $B \flat m 7$   $E \flat 9$   $A \flat 6$

T  
A  
B

9 9 9 8 8 8 8 8 8

29

Chords:  $D^{\flat}M7$  (4fr.),  $D^{\flat}m6$  (8fr.),  $C m7$  (8fr.),  $B^{\circ}(\flat 13)$  (6fr.),  $B^{\circ}$  (6fr.)

Fingering: T (10, 10, 10, 10), A (11, 9, 8, 8, 8, 8), B (8, 10)

33

Chords:  $B^{\flat}m7$  (6fr.),  $E^{\flat}9$  (5fr.),  $A^{\flat}6$  (5fr.),  $G m7(\flat 5)$  (5fr.),  $C7$  (5fr.)

Fingering: T (11, 10, 9, 9, 13), A (8, 9), B (8, 9)

37

Chords:  $F m7$  (8fr.),  $B^{\flat}m7$  (6fr.),  $E^{\flat}9$  (5fr.),  $A^{\flat}6$  (5fr.)

Fingering: T (9, 9, 9, 9, 9, 8), A (8, 10, 8, 8, 8, 8), B (10, 8, 8, 6)

41

Chords:  $D^{\flat}M7$  (4fr.),  $D m7(\flat 5)$  (5fr.),  $G7$  (3fr.),  $C M7$  (3fr.)

Fingering: T (6, 6, 6, 6, 6, 7, 6), A (5, 5, 5, 4, 4, 4), B (6, 5, 5, 3)

45

Chords:  $Cm^7$ ,  $Fm^7$ ,  $Bb^7$ ,  $Eb^6/9$

Fingering (T, A, B):

- Measure 45: T (4, 3, 5), A (3, 5, 3), B (3, 5, 3)
- Measure 46: T (9, 8, 10), A (8, 10, 8), B (8, 10, 8)
- Measure 47: T (7, 7, 7), A (7, 7, 7), B (7, 7, 7)
- Measure 48: T (7, 8, 7), A (7, 8, 7), B (7, 8, 7)

49

Chords:  $A^b6$ ,  $A m^7(b5)$ ,  $D^7$ ,  $G^6$

Fingering (T, A, B):

- Measure 49: T (5, 5, 5), A (5, 5, 5), B (5, 5, 5)
- Measure 50: T (5, 7, 8), A (5, 7, 8), B (5, 7, 8)
- Measure 51: T (4, 4, 4), A (4, 4, 4), B (4, 4, 4)
- Measure 52: T (7, 8, 10), A (7, 8, 10), B (7, 8, 10)

53

Chords:  $A m^7$ ,  $D^9$ ,  $G M^7$ ,  $G^6$  (Harm. case 12)

Fingering (T, A, B):

- Measure 53: T (10, 8, 9), A (8, 9, 7), B (7, 9, 7)
- Measure 54: T (8, 8, 8), A (8, 8, 8), B (8, 8, 8)
- Measure 55: T (7, 7, 7), A (7, 7, 7), B (7, 7, 7)
- Measure 56: T (12, 12, 12), A (12, 12, 12), B (12, 12, 12)

57

Chords:  $F\# m^7$ ,  $B^{13}$ ,  $E^6/9$ ,  $C(\#5)$

Fingering (T, A, B):

- Measure 57: T (7, 5, 6), A (5, 6, 4), B (4, 6, 4)
- Measure 58: T (5, 5, 5), A (5, 5, 5), B (5, 5, 5)
- Measure 59: T (10, 8, 9), A (8, 9, 10), B (8, 9, 10)
- Measure 60: T (9, 8, 9), A (9, 8, 9), B (9, 8, 9)

63

Fm7 Bbm7 Eb9 AbM7

T 9 8 10 8  
A 9 10 8  
B 8 8 8 8 8 8

65

DbM7 Dbm6 Cm7 Bb(b13) B°

T 6 6 6 6  
A 11 9 9 8 8 8 8  
B 4 8 8 7 6

69

Bbm7 Eb9 AbM7 Gm7(b5) C7

T 11 10 9 9  
A 13 13 12 12 13  
B 11 11 10

# CARAVAN

Paroles de Irving Mills  
Musique de Edward Ellington et Juan Tizol



♩ = 115

First system of guitar notation for 'CARAVAN'. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains four measures of whole notes. Below the staff, there are eight guitar chord diagrams: B7 (7fr.), C7 (8fr.), B7 (7fr.), C7 (8fr.), B7 (7fr.), C7 (8fr.), B7 (7fr.), and C7 (8fr.). Below the chords, there are three empty staves labeled T, A, and B.

Second system of guitar notation for 'CARAVAN', starting at measure 5. The staff contains four measures of eighth notes. Below the staff, there are eight guitar chord diagrams: B7 (7fr.), C7 (8fr.), B7 (7fr.), C7 (8fr.), B7 (7fr.), C7 (8fr.), B7 (7fr.), and C7 (8fr.). Below the chords, there are three staves labeled T, A, and B. The T staff contains a sequence of fret numbers: 7, 8, 7, 10, 7, 11, 7, 10, 7, 8, 7, 11, 7. The A and B staves contain a sequence of eighth notes.

Third system of guitar notation for 'CARAVAN', starting at measure 9. The staff contains four measures of eighth notes. Below the staff, there are eight guitar chord diagrams: B7 (7fr.), C7 (8fr.), B7 (7fr.), Em, Em(#5), Em6, and Em(#5). Below the chords, there are three staves labeled T, A, and B. The T staff contains a sequence of fret numbers: 10, 12, 11, 10, 9, 8, 7, 8, 9. The A and B staves contain a sequence of eighth notes.



13

B<sup>7</sup> C<sup>7</sup> B<sup>7</sup> C<sup>7</sup> B<sup>7</sup> C<sup>7</sup> B<sup>7</sup> C<sup>7</sup>

T A B

17

B<sup>7</sup> C<sup>7</sup> B<sup>7</sup> Em Em(#5) Em<sup>6</sup> Em(#5)

T A B

21

E<sup>9</sup> A<sup>7</sup>

T A B

25

D<sup>9</sup> G<sup>6</sup> B<sup>7</sup>

T A B

29

7fr. 7fr. 8fr. 7fr. 8fr. 7fr. 8fr.

B<sup>7</sup> B<sup>7</sup> C<sup>7</sup> B<sup>7</sup> C<sup>7</sup> B<sup>7</sup> C<sup>7</sup>

T 7 8 7 10 11 7 10 7 8 7 8 7 11 7

A

B

33

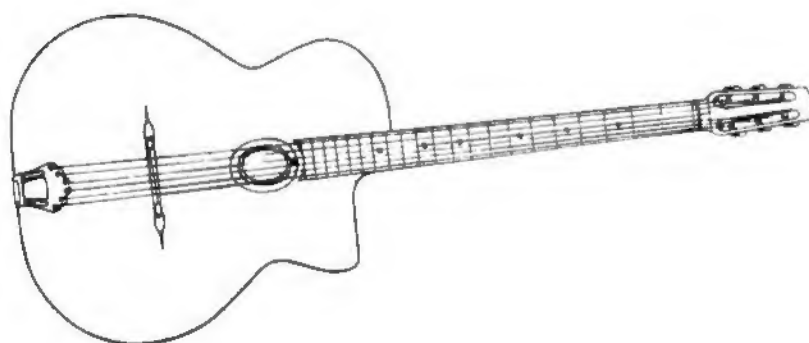
7fr. 8fr. 7fr.

B<sup>7</sup> C<sup>7</sup> B<sup>7</sup> Em Em(#5) Em<sup>6</sup> Em(#5)

T 10 12 11 10 9 8 7 8 9 11

A

B



## TRACK 3 - 13



## DJANGOLOGY

Musique de Django Reinhardt et Stéphane Grapelli

♩ = 170

First system of music notation for Track 3 - 13. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a melodic line with eighth and sixteenth notes, and a guitar tablature line below it. The tablature is labeled 'TAB' vertically. Chord diagrams are provided for the first four measures: A<sup>7</sup> (4fr), C m<sup>b</sup> (4fr), B m<sup>7</sup> (7fr), and B<sup>7</sup> (5fr). The tablature includes fingerings (6, 5, 8, 7, 7, 5, 4, 7, 7, 4, 3, 2, 5, 5, 3, 0, 5, 3, 5) and a sharp sign (#) indicating a key change or specific fingering.

Second system of music notation. It continues the melodic and tablature lines. Chord diagrams are provided for the next four measures: A m<sup>7</sup> (5fr), D<sup>7</sup> (4fr), G<sup>6</sup> (4fr), and G<sup>#</sup> (3fr). The tablature includes fingerings (5, 4, 5, 4, 7, 4, 4, 3, 2, 9, 8, 7) and a sharp sign (#).

Third system of music notation. It continues the melodic and tablature lines. Chord diagrams are provided for the next four measures: A<sup>9</sup> (4fr), C m<sup>b</sup> (8fr), B m<sup>7</sup> (7fr), and B<sup>7</sup> (5fr). The tablature includes fingerings (6, 5, 8, 7, 7, 5, 4, 7, 7, 4, 3, 2, 5, 5, 3, 0, 5, 3, 5) and a sharp sign (#).



13

Am<sup>7</sup> D<sup>9</sup> G<sup>6</sup>

T  
A  
B

17

Ab<sup>6</sup> Eb<sup>9</sup> Ab<sup>6</sup> A<sup>6</sup> E<sup>9</sup> A<sup>6</sup>

T  
A  
B

21

A<sup>9</sup> Cm<sup>6</sup> Bm<sup>7</sup> B<sup>9</sup>

T  
A  
B

25

Am<sup>7</sup> D<sup>9</sup> G<sup>6</sup> G<sup>#C</sup>

T  
A  
B



# HOW HIGH THE MOON

Paroles de Nancy Hamilton

Musique de Morgan Lewis

$\text{♩} = 180$

Musical notation for the first system, measures 1-4. The treble clef staff shows the melody with a key signature of one sharp (F#). Below the staff are guitar chord diagrams and labels: G<sup>6</sup> (measures 1-2), Gm<sup>7</sup> (measure 3), and C<sup>9</sup> (measure 4). The diagrams show fingerings and fret numbers (e.g., 3fr, 4fr, 3fr, 2fr).

Bass line for the first system, measures 1-4. The bass clef staff shows the bass line with fingerings (e.g., 7, 8, 10, 10, 7, 8, 10, 11, 5, 6, 8).

Musical notation for the second system, measures 5-8. The treble clef staff shows the melody. Below the staff are guitar chord diagrams and labels: F<sup>6/9</sup> (measure 5), Fm<sup>7</sup> (measure 6), B<sup>9</sup>13 (measure 7), and E<sup>b</sup>6/9 (measure 8). The diagrams show fingerings and fret numbers (e.g., 7fr, 8fr, 6fr, 8fr).

Bass line for the second system, measures 5-8. The bass clef staff shows the bass line with fingerings (e.g., 8, 10, 5, 6, 8, 9, 7, 8, 6, 8, 8, 8, 8).

Musical notation for the third system, measures 9-16. The treble clef staff shows the melody. Below the staff are guitar chord diagrams and labels: Am<sup>7</sup>(b9) (measure 9), A<sup>o</sup> (measure 10), Gm<sup>7</sup> (measure 11), A<sup>o</sup> (measure 12), G<sup>6</sup> (measure 13), Am<sup>7</sup> (measure 14), and D<sup>9</sup> (measure 15). The diagrams show fingerings and fret numbers (e.g., 4fr, 4fr, 3fr, 4fr, 3fr, 5fr, 4fr).

Bass line for the third system, measures 9-16. The bass clef staff shows the bass line with fingerings (e.g., 8, 8-10, 8-10, 11, 8-10, 8-10, 12, 10, 7, 8).

16

Chords:  $Bm^7$ ,  $Bb^7$ ,  $Am^7$ ,  $D^9$ ,  $G^6$ ,  $Gm^7$

Tablature: 10, 10-10, 10, 10, 7, 8, 10, 10, 7, 8, 10, 11

21

Chords:  $C^9$ ,  $F^{6/9}$ ,  $Fm^7$ ,  $Bb^3$

Tablature: 6, 8, 8, 10, 5, 6, 8, 8, 7, 8, 6

26

Chords:  $Eb^{6/9}$ ,  $Am^7$ ,  $D^9$ ,  $G^6$ ,  $Am^7$ ,  $D^9$

Tablature: 8, 8, 8, 8, 8, 8, 10, 8, 10, 12, 10, 7, 8

31

Chords:  $Bm^7$ ,  $Bb^7$ ,  $Am^7$ ,  $D^9$ ,  $G^6$ ,  $Am^7$ ,  $D^9$

Tablature: 10, 10, 10, 10, 10, 7, 8, 10, 8, 10





# I GOT RHYTHM

Paroles et musique de George Gershwin et Ira Gershwin

♩ = 200

Sheet music for guitar, showing three systems of music. Each system includes a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). Below the staff are guitar chord diagrams and a tablature (TAB) line.

**System 1:**

- Chords: Bb6, Gm7, Cm7, F9, Dm7, Gm7, Cm7, F9.
- Tablature: 6, 8, 6, 8, 8, 6, 8, 6.

**System 2:**

- Chords: Bb6, Bb7, EbM7, E°, Bb6, F9, Bb6, F9.
- Tablature: 6, 8, 6, 8, 10, 10, 8, 10, 8, 6.

**System 3:**

- Chords: Bb6, D9, G7.
- Tablature: 6, 10, 10, 10, 12, 10, 10, 10.

The music is divided into two main sections, labeled 1. and 2. Section 1 covers the first two systems, and Section 2 covers the third system.

13

G<sup>7</sup> C<sup>13</sup> C<sup>7b13</sup> Cm<sup>7</sup>

T 10 8 8 8 10  
A 8 8  
B 8 8

17

F<sup>9</sup> B<sup>b6</sup> Gm<sup>7</sup> Cm<sup>7</sup> F<sup>9</sup> Dm<sup>7</sup> Gm<sup>7</sup>

T 8 6 6 6 8  
A 6 8  
B 6 8 6

21

Cm<sup>7</sup> F<sup>9</sup> B<sup>bb</sup> B<sup>b7</sup> E<sup>b</sup>M<sup>7</sup> E<sup>9</sup> B<sup>b6</sup> F<sup>9</sup>

T 8 6 6 6 6 8  
A 10 10 8 10 8  
B 10 10 8 10 8

25

F<sup>9</sup> B<sup>b6</sup> Gm<sup>7</sup> Cm<sup>7</sup> F<sup>9</sup> Dm<sup>7</sup> Gm<sup>7</sup>

T 6 6 8 6 8 8 6  
A 3 5 3 5 3  
B 3 5 3

29

8fr 7fr 5fr 6fr 6fr 8fr 7fr

Cm7 F9 Bb6 Bb7 EbM7 E7 Cm7 F9

T 8 6 6 8 6 8 10 10 8 10 8

A 5 3 3 5 3 5 7 7 5 7 5

B

33

1. 2.

5fr 7fr 5fr 4fr

Bb6 F9 Bb6 D9

T 6 6 10 10 10 12

A 3 3 7 7 7 9

B

37

1fr 8fr 8fr

G7 C13 C7b9

T 10 10 10 8 8 8 10

A 7 7 7 5 5 5 7

B

41

8fr 7fr 5fr 8fr 7fr

Cm7 F9 Bb6 Gm7 Cm7 F9

T 8 8 8 6 6 8 6 8

A 5 5 5 3 3 5 3 5

B



45

Dm7 10fr. Gm7 8fr. Cm7 7fr. F9 5fr. Bb6 6fr. Bb7 6fr. EbM7 6fr. E° 6fr.

T 8 6 8 6 6 8 6 8

A 5 3 5 3 3 5 3 5

B

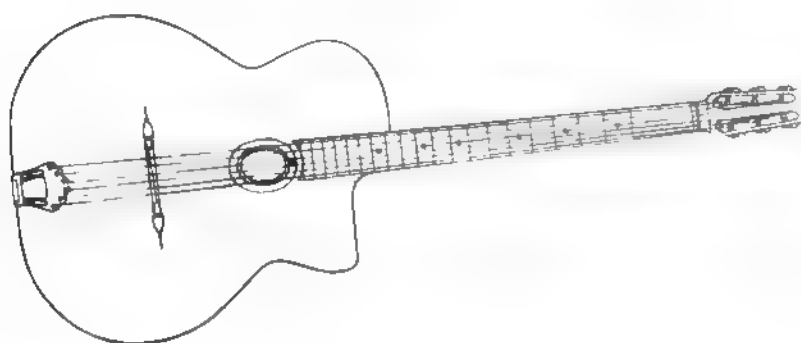
49

Cm7 8fr. F9 7fr. Bb6 5fr. F9 7fr.

T 10 10 8 10 8 6

A 7 7 5 7 5 3

B





# LADY BE GOOD

Paroles et musique de George Gershwin et Ira Gershwin

♩ = 180

First system of musical notation for 'Lady Be Good'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. Below the staff, there are guitar chord diagrams for G<sup>6</sup>, C<sup>9</sup>, G<sup>6</sup>, and G<sup>#o</sup>. The guitar part is written on a six-string staff with fret numbers (1fr, 2fr, 3fr, 4fr) and fingerings (1, 2, 3, 4, 5) indicated. The bass part is written on a three-staff system (T, A, B) with fret numbers (3, 5, 4, 3, 3, 3, 4, 5, 5) and fingerings (3, 4, 5, 5) indicated.

Second system of musical notation for 'Lady Be Good'. It continues the melody and guitar part. The guitar part includes chord diagrams for A m<sup>7</sup>, D<sup>9</sup>, G<sup>6</sup>, B<sup>o</sup>, A m<sup>7</sup>, and D<sup>9</sup>. The bass part continues with fret numbers (7, 5, 7, 5, 4, 5, 7, 4, 5) and fingerings (7, 5, 7, 5, 4, 5, 7, 4, 5) indicated.

Third system of musical notation for 'Lady Be Good'. It continues the melody and guitar part. The guitar part includes chord diagrams for G<sup>6</sup>, C<sup>9</sup>, G<sup>6</sup>, and G<sup>#o</sup>. The bass part continues with fret numbers (3, 5, 4, 3, 3, 3, 4, 5, 5) and fingerings (3, 4, 5, 5) indicated.

13

Am<sup>7</sup> D<sup>9</sup> G<sup>6</sup> Dm<sup>7</sup> G<sup>9</sup>

T A B

17

C<sup>6</sup> C<sup>#0</sup> G<sup>6</sup>

T A B

21

Em<sup>7</sup> A<sup>13</sup> Am<sup>7</sup> D<sup>9</sup>

T A B

25

G<sup>6</sup> C<sup>9</sup> G<sup>6</sup> G<sup>#0</sup>

T A B



29

Am<sup>7</sup> D<sup>9</sup> G<sup>6</sup> G<sup>#°</sup> Am<sup>7</sup> D<sup>9</sup>

T A B

33

G<sup>6</sup> C<sup>9</sup> G<sup>6</sup> G<sup>#°</sup> Am<sup>7</sup>

T A B

38

D<sup>9</sup> G<sup>6</sup> B<sup>°</sup> Am<sup>7</sup> D<sup>9</sup> G<sup>6</sup> C<sup>9</sup>

T A B

41

G<sup>6</sup> G<sup>#°</sup> Am<sup>7</sup> D<sup>9</sup> G<sup>6</sup>

T A B

48

Chord diagrams: Dm<sup>7</sup> (10fr), G<sup>9</sup> (9fr), C<sup>6</sup> (8fr), C<sup>#0</sup> (8fr), G<sup>6</sup> (3fr).

Bass line fret numbers: 8, 10, 7, 8, 10, 11, 12, 12, 12, 12, 10.

52

Chord diagrams: E m<sup>7</sup> (7fr), A<sup>3</sup> (5fr), A m<sup>7</sup> (5fr).

Bass line fret numbers: 7, 9, 7, 8, 10, 11, 12, 12, 12, 12, 12, 12, 10.

56

Chord diagrams: D<sup>9</sup> (4fr), G<sup>6</sup> (3fr), C<sup>9</sup> (2fr), G<sup>6</sup> (3fr).

Bass line fret numbers: 7, 8, 9, 10, 8, 7, 10, 10, 10, 7, 8, 7.

60

Chord diagrams: G<sup>#0</sup> (3fr), A m<sup>7</sup> (5fr), D<sup>9</sup> (4fr), G<sup>6</sup> (3fr), G<sup>#0</sup> (3fr), A m<sup>7</sup> (5fr), D<sup>9</sup> (4fr).

Bass line fret numbers: 12, 10, 8, 10, 7, 7, 8, 8.



# LES FEUILLES MORTES

Paroles de Jacques Prévert – Musique de Joseph Kosma

♩ = 170

Musical notation for the first system (measures 1-4). The treble clef staff shows the melody with a key signature of one sharp (F#). The guitar staff shows the accompaniment with chords and fingerings.

Chords: Am<sup>7</sup> (5fr.), D<sup>9</sup> (4fr.), G<sup>6</sup> (4fr.), CM<sup>7</sup> (3fr.).

Fingerings: T (8), A (7, 9), B (8, 7, 5, 7, 3, 5).

Musical notation for the second system (measures 5-8). The treble clef staff shows the melody with a key signature of one sharp (F#). The guitar staff shows the accompaniment with chords and fingerings.

Chords: F#m<sup>7</sup>(b5) (9fr.), B<sup>7</sup> (7fr.), Em<sup>7</sup> (7fr.), B<sup>7</sup> (7fr.).

Fingerings: T (5), A (7, 4, 2, 4, 3), B (7, 9, 7, 8, 2, 5, 3).

Musical notation for the third system (measures 9-12). The treble clef staff shows the melody with a key signature of one sharp (F#). The guitar staff shows the accompaniment with chords and fingerings.

Chords: Em<sup>7</sup> (7fr.), F#m<sup>7</sup>(b5) (9fr.), B<sup>7</sup> (7fr.), Em<sup>7</sup> (7fr.).

Fingerings: T (5), A (8, 9, 7, 7, 7, 9, 7, 8, 8), B (9, 7, 9, 7, 8, 8).

16

Em<sup>7</sup> Am<sup>7</sup> D<sup>9</sup> G<sup>6</sup> CM<sup>7</sup>

T 8 7 8 10 7 10 8 7 8 10 8 7 7 8 7 6 7

A

B

21

F#m<sup>7</sup>(b5) B<sup>7</sup> Em<sup>9</sup> E<sup>b</sup><sup>9</sup> Dm<sup>9</sup> D<sup>b</sup><sup>9</sup> C<sup>6/9</sup>

T 8 10 7 8 7 7 9 10 8 10 8

A

B

26

Am<sup>6</sup> B<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>9</sup>

T 7 8 9 7 8 8 8 8 7 5 7

A

B

31

1.

G<sup>6</sup> CM<sup>7</sup> F#m<sup>7</sup>(b5) B<sup>7</sup> Em<sup>7</sup>

T 7 7 5 3 5 5 5 4 2 4 3 3 4 2

A

B

36

2.

Em7 B7 Em7 F#m7(b5)

T A B

41

B7 Em7 Am7 D9

T A B

46

GM7 Gb F#m7(b5) B7 Em9 E9

T A B

51

Dm9 Db9 C6/9 Am6 B7 Em7

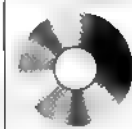
T A B



# LES YEUX NOIRS

Traditionnel

TRACK 8 - 18



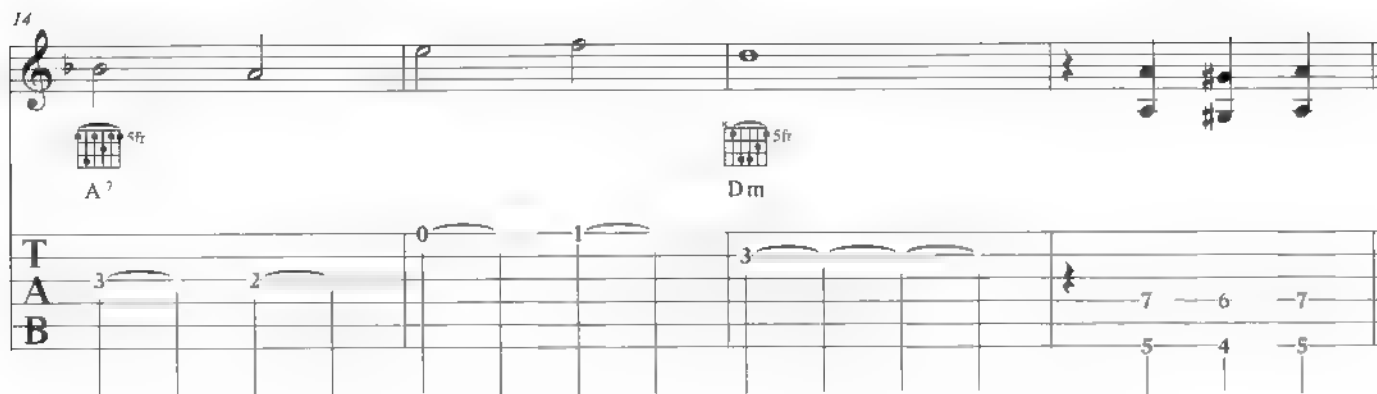
♩ = 230

First system of music notation for 'LES YEUX NOIRS'. It includes a treble clef staff with a key signature of one flat (Bb) and a 3/4 time signature. The melody features two triplet eighth notes. Below the staff are two guitar chord diagrams: A7 (5fr) and Dm (5fr). At the bottom, a tablature system for T, A, and B strings shows fingerings: T (2-3-2-1-2), A (3-2-1-2), and B (3-2-1-2).

Second system of music notation, starting at measure 6. The treble staff continues the melody. Chord diagrams below show A7 (5fr) and Bb6 (6fr). The tablature for T, A, and B strings includes fingerings: T (3-2-1-2), A (3-2-1-2), and B (3-2-1-2).

Third system of music notation, starting at measure 10. The treble staff continues the melody. Chord diagrams below show Gm6 (2fr) and Dm (5fr). The tablature for T, A, and B strings includes fingerings: T (1-0-0-1-0), A (3-2-1-2), and B (3-2-1-2).


14



A<sup>7</sup> Dm

T 0 1  
A 3 2  
B 7 6 5 4 5

18



A<sup>7</sup> Dm A<sup>7</sup>

T 7 6 7 8 7 7 7 6  
A 8 7 6 7 8 7 7 6  
B 6 5 5 4 5 6 5 5 5 5 4

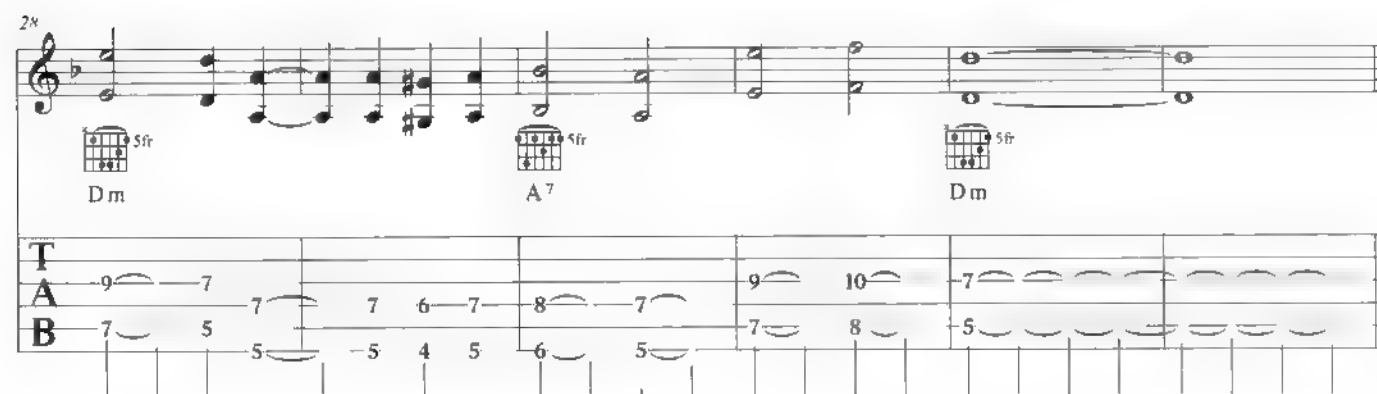
21



B<sup>bb</sup> Gm<sup>6</sup>

T 9 9 10 9 7 10 10 12 10 9 9 10  
A 7 7 8 7 5 8 8 10 8 7 7 8  
B 7 7 8 7 5 8 8 10 8 7 6 8

24



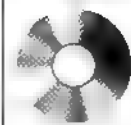
Dm A<sup>7</sup> Dm

T 9 7 7 6 7 8 7 9 10 7  
A 7 5 5 4 5 6 5 7 8 5  
B 7 5 5 4 5 6 5 7 8 5

# MINOR BLUES

Musique de Django Reinhardt

TRACK 9 - 19



♩ = 130

Guitare 1

First system of music for Guitare 1. It consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in eighth and quarter notes. Below the staff is a tablature for the guitar, with strings labeled T (top), A (second), and B (bottom). Fingering numbers (1-5) are indicated for each note.

Guitare 2

Second system of music for Guitare 2. It consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in eighth and quarter notes. Below the staff is a tablature for the guitar, with strings labeled T (top), A (second), and B (bottom). Fingering numbers (1-5) are indicated for each note.

Guitare 1

Third system of music for Guitare 1. It consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in eighth and quarter notes. Below the staff is a tablature for the guitar, with strings labeled T (top), A (second), and B (bottom). Fingering numbers (1-5) are indicated for each note. A diagram of a guitar fretboard shows the Gm6 chord shape, with a 2ft. (two frets) interval indicated.

Guitare 2

Fourth system of music for Guitare 2. It consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in eighth and quarter notes. Below the staff is a tablature for the guitar, with strings labeled T (top), A (second), and B (bottom). Fingering numbers (1-5) are indicated for each note.

## Guitare 1

9

C m<sup>6</sup>

5 4 3 4 1 2 0 1 3 0 0 3 1 0 2 1 4 3 4 5 6 2 5 3 4 3 3

12

G m<sup>6</sup> D<sup>7</sup> B<sup>b</sup>7 D<sup>7</sup>

4 2 3 3 5 0 10 8 10 8 7 0 0 10 8 10 8 5 0 5 0

15

G m<sup>6</sup> A<sup>b</sup>7(b5) G m<sup>6</sup>

0 5 0 3 5 4 3 5 0 3 6 5 6 5 0 3 6 5 6 5 0 3 6

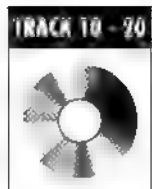
18

G m<sup>6</sup> Harmonique

5 6 5 6 5 6 5 6 5 3 0 5 5







# SWING GITAN

Traditionnel

$\text{♩} = 00$

Musical notation for the first system of "SWING GITAN". The system includes a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of eighth and quarter notes. Below the staff are two guitar staves labeled T (Tenor), A (Alto), and B (Bass). The guitar staves show fret numbers (3, 2, 3, 6, 3, 6, 5, 6) and chord diagrams for  $G m^6$  (2fr) and  $A^7$  (5fr).

Musical notation for the second system of "SWING GITAN". The system includes a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody continues with eighth and quarter notes. Below the staff are two guitar staves labeled T (Tenor), A (Alto), and B (Bass). The guitar staves show fret numbers (5, 4, 5, 5, 3, 2, 3) and chord diagrams for  $C m^6$  (7fr),  $A^7$  (4fr), and  $G m^6$  (2fr).

Musical notation for the third system of "SWING GITAN". The system includes a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody continues with eighth and quarter notes. Below the staff are two guitar staves labeled T (Tenor), A (Alto), and B (Bass). The guitar staves show fret numbers (6, 5, 4, 5, 4, 4, 3, 3, 2, 3, 3, 5, 6) and chord diagrams for  $A^6$  (4fr) or  $T$  (4fr), and  $G m^6$  (2fr). A  $1/2$  time signature change is indicated above the staff.

Musical notation system 1 (Measures 1-4):

Staff 1 (Treble Clef):

- Measure 1:  $A^7$  (5fr)
- Measure 2:  $Cm^6$  (7fr)
- Measure 3:  $A^{\circ 7}$  (4fr)
- Measure 4:  $Gm^6$  (7fr)

Staff 2 (T, A, B):

- Measure 1: T (6), A (6), B (6)
- Measure 2: T (2), A (3), B (5)
- Measure 3: T (5), A (5), B (5)
- Measure 4: T (3), A (2), B (3)

Musical notation system 2 (Measures 5-8):

Staff 1 (Treble Clef):

- Measure 5:  $Gm^6$  (2fr)
- Measure 6:  $A^7$  (5fr)
- Measure 7:  $Cm^6$  (7fr)
- Measure 8:  $A^{\circ 7}$  (4fr)

Staff 2 (T, A, B):

- Measure 5: T (5), A (3), B (5)
- Measure 6: T (6), A (5), B (6)
- Measure 7: T (5), A (4), B (5)
- Measure 8: T (5), A (5), B (5)

Musical notation system 3 (Measures 9-12):

Staff 1 (Treble Clef):

- Measure 9:  $Gm^6$  (2fr)
- Measure 10:  $A^b6$  (4fr)
- Measure 11:  $Gm^6$  (2fr)

Staff 2 (T, A, B):

- Measure 9: T (3), A (2), B (3)
- Measure 10: T (6), A (5), B (4)
- Measure 11: T (5), A (4), B (4)
- Measure 12: T (4), A (3), B (2)

Musical notation system 4 (Measures 13-16):

Staff 1 (Treble Clef):

- Measure 13:  $Gm^6$  (2fr)
- Measure 14:  $A^7$  (5fr)
- Measure 15:  $Cm^6$  (7fr)
- Measure 16:  $A^{\circ 7}$  (4fr)
- Measure 17:  $Gm^6$  (2fr)

Staff 2 (T, A, B):

- Measure 13: T (3), A (5), B (6)
- Measure 14: T (6), A (3), B (5)
- Measure 15: T (5), A (2), B (3)
- Measure 16: T (5), A (3), B (2)
- Measure 17: T (3), A (5), B (6)

# 100% GYPSY

GRILLES D'ACCOMPAGNEMENT

# ALL THE THINGS YOU ARE

Fm7	Bbm7	Eb9	Ab6	Dbm7	Dm7(+5) G7	CM7	✂
Cm7	Fm7	Bb7	Ebb9	Ab6	Am7 D9	G6	✂
Am7	D9	GM7	G6	F#m7	B7	Eb9	C(#5)
Fm7	Bbm7	Eb9	Ab6	DbM7	Dbm6	Cm7	Bb(+13) B°
Bbm7	Eb9	Ab6	Gm7(+5) C7				

B7 C7	B7 C7	B7 C7	B7 C7	B7 C7	B7	Em Em#5	Em6 Em#5
B7 C7	B7 C7	B7 C7	B7 C7	B7 C7	B7	Em Em#5	Em6 Em#5
E9	✂	A7	✂	D9	✂	G6	B7
B7 C7	B7 C7	B7 C7	B7 C7	B7 C7	B7	Em Em#5	Em Em#5

## CARAVAN

# DJANGOLOGY

A9	Cm6	Bm7	Bb°	Am7	D9	G6	G6 G#°
A9	Cm6	Bm7	Bb°	Am7	D9	G6	G6
Ab6 Eb9	Ab6	A6 E9	A6	A9	Cm6	Bm7	Bb°
Am7	D9	G6	G6 G#°				

G6	✂	Gm7	C9	Fb9	✂	Fm7	Bb13
Ebb9	Am7(+5) A°	Gm7	A°	G6	Am7 D9	Bm7 Bb7	Am7 D9
G6	✂	Gm7	C9	Fb9	✂	Fm7	Bb13
Ebb9	Am7 D9	G6	Am7 D9	Bm7 Bb7	Am7 D9	G6	Am7 D9

## HOW HIGH THE MOON

# I GOT RYHTHM

Bb6 B°	Cm7 C#°	Dm7 G9	Cm7 F9	Bb6 Bb7	Ebm7 E°	Bb6 F9	Bb6 F9
Bb6 B°	Cm7 C2°	Dm7 G9	Cm7 F9	Bb6 Bb7	Ebm7 E°	Bb6 F9	Bb6
D9	✂	G7	✂	C13	C7(+13)	Cm7	F9
Bb6 B°	Cm7 C2°	Dm7 G9	Cm7 F9	Bb6 Bb7	Ebm7 E°	Bb6 F9	Bb6 F9

## LADY BE GOOD

G <sup>6</sup>	C <sup>9</sup>	G <sup>6</sup>	G <sup>6</sup> / G <sup>♯°</sup>	Am <sup>7</sup>	D <sup>9</sup>	G <sup>6</sup> / B <sup>°</sup>	Am <sup>7</sup> / D <sup>9</sup>
G <sup>6</sup>	C <sup>9</sup>	G <sup>6</sup>	G <sup>6</sup> / G <sup>♯°</sup>	Am <sup>7</sup>	D <sup>9</sup>	G <sup>6</sup>	Dm <sup>7</sup> / G <sup>9</sup>
C <sup>6</sup>	C <sup>♯°</sup>	✗	G <sup>6</sup>	Em <sup>7</sup>	A <sup>13</sup>	Am <sup>7</sup>	D <sup>9</sup>
G <sup>6</sup>	C <sup>9</sup>	G <sup>6</sup>	G <sup>6</sup> / G <sup>♯°</sup>	Am <sup>7</sup>	D <sup>9</sup>	G <sup>6</sup> / B <sup>°</sup>	Am <sup>7</sup> / D <sup>9</sup>

Am <sup>7</sup>	D <sup>9</sup>	G <sup>6</sup>	CM <sup>7</sup>	F <sup>♯m7</sup> (b5)	B <sup>7</sup>	Em <sup>7</sup>	✗
Am <sup>7</sup>	D <sup>9</sup>	G <sup>6</sup>	CM <sup>7</sup>	F <sup>♯m7</sup> (b5)	B <sup>7</sup>	Em <sup>7</sup>	✗
F <sup>♯m7</sup> (b5)	B <sup>7</sup>	Em <sup>7</sup>	✗	Am <sup>7</sup>	D <sup>9</sup>	G <sup>6</sup>	CM <sup>7</sup>
F <sup>♯m7</sup> (b5)	B <sup>7</sup>	Em <sup>9</sup> / E <sup>b9</sup>	Dm <sup>9</sup> / D <sup>b9</sup>	C <sup>6/9</sup>	Am <sup>6</sup> / B <sup>7</sup>	Em <sup>7</sup>	✗

LES FEUILLES  
MORTES

## LES YEUX NOIRS

A <sup>7</sup>	✗	Dm	✗	A <sup>7</sup>	✗	B <sup>b6</sup>	✗
Gm <sup>6</sup>	✗	Dm	✗	A <sup>7</sup>	✗	Dm	✗

Gm <sup>6</sup>	✗	✗	✗	Cm <sup>6</sup>	✗	Gm <sup>6</sup>	✗
D <sup>7</sup>	E <sup>b7</sup> / D <sup>7</sup>	Gm <sup>6</sup>	✗				

## MINOR BLUES

## SWING GITAN

Gm <sup>6</sup>	✗	A <sup>7</sup>	✗	Cm <sup>6</sup>	A <sup>°</sup>	Gm <sup>6</sup>	✗
A <sup>b6</sup>	✗	Gm <sup>6</sup>	✗	A <sup>7</sup>	✗	Cm <sup>6</sup>	A <sup>°</sup>
Gm <sup>6</sup>	✗	A <sup>7</sup>	✗	Cm <sup>6</sup>	A <sup>°</sup>	Gm <sup>6</sup>	✗
A <sup>b6</sup>	✗	Gm <sup>6</sup>	✗	A <sup>7</sup>	Cm <sup>6</sup> / A <sup>°</sup>	Gm <sup>6</sup>	✗



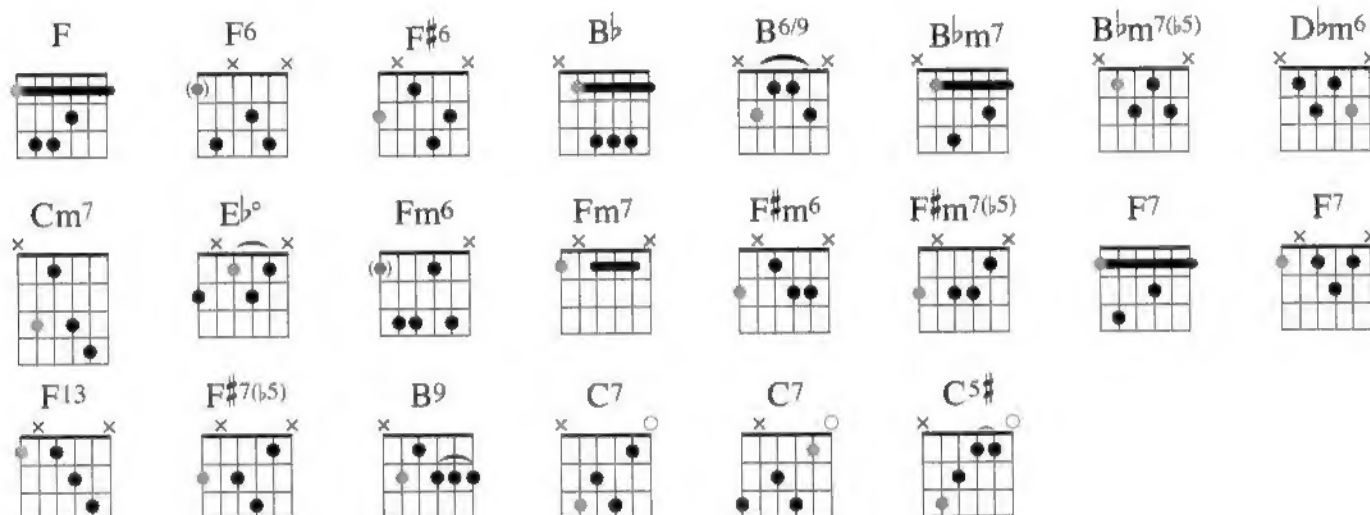
# LES PRINCIPAUX ACCORDS GYPSY

Voici les principales positions d'accords gypsy. Données en première position, elles sont transposables sur le manche, il suffit d'adapter les fondamentales (en gris) sur les cordes correspondantes.

These are the main gypsy chord positions. Shown here in the first position, they may be transposed. You only need to adapt the bases (in grey) on the appropriate string.

A continuación las principales posiciones de acordes gitanos. Dadas en primera posición son transportables al mástil, basta con adaptar las fundamentales (de gris) sobre las cuerdas correspondientes.

Ecco le principali posizioni di accordi gipsy. Essendo in prima posizione, sono trasportabili sul manico; è sufficiente adattare le note fondamentali (in grigio) sulle corde corrispondenti.



Vous trouverez ici, l'équivalence de la notation française avec la notation anglo-saxonne et les différentes façons de noter les accords (ou harmonies).

This table shows the French notes with their corresponding Anglo-Saxon ones and the different ways of representing the chords (or harmonies).

Aquí encontrará la equivalencia de la notación francesa con la notación anglosajona y las diferentes formas de escribir los acordes (o armonías).

Troverete qui l'equivalente della notazione francese in notazione anglosassone e i differenti modi di chiamare gli accordi (o le armonie).

La = A

Si = B

Do = C

Ré = D

Mi = E

Fa = F

Sol = G

Ci-dessous, les différentes façons de noter certains accords.

Below are the different ways of representing certain chords.

Abajo las diferentes maneras de escribir algunos acordes.

Di seguito i differenti modi di chiamare alcuni accordi.

C = CM = Cmaj  
Cm = C-  
CM7 = CΔ

(Do)  
(Do mineur)  
(Do 7<sup>e</sup> Majeure)

Cdim = C°  
CØ = Cm7(b5)  
C(5) = C5# = C5+

(Do diminué)  
(Do demi-diminué)  
(Do quinte augmentée)



# 10 SPECIAL EASY HITS TRANSCRIPTIONS FOR GYPSY GUITAR • VOL 1

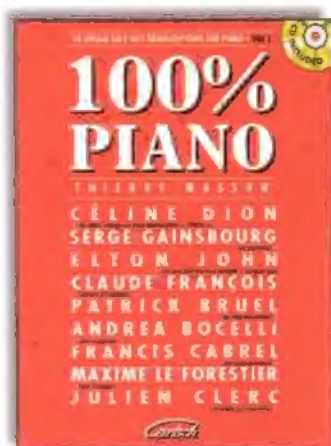
Sur le CD fourni avec ce premier volume de « 100% Guitare Gypsy », vous trouverez deux versions de chaque morceau : une version jouée et une version playback sur laquelle vous pourrez vous entraîner.

*On the CD which comes with this, the first volume of "100% Gypsy Guitar", each piece of music is recorded twice : first guitar with a backing band, second with just the band (playback) for you to practise with.*

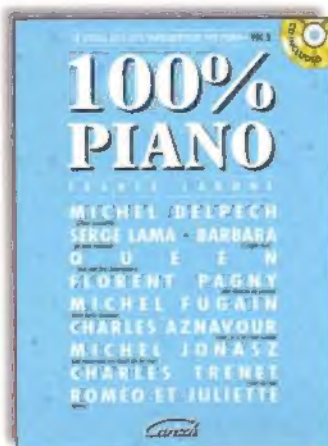
Sul CD Fornito con il primo volume di "100% Guitar Gypsy", ciascun brano è registrato due volte: la prima insieme all'orchestra, la seconda con il solo accompagnamento orchestrale (base) con il quale vi potrete esercitare.

*En el CD que acompaña este primer volumen de « 100% Guitarra Gypsy », cada música está grabada dos veces : la primera con guitarra y orquesta, la segunda con orquesta sola (playback) sobre la cuál usted puede practicar.*

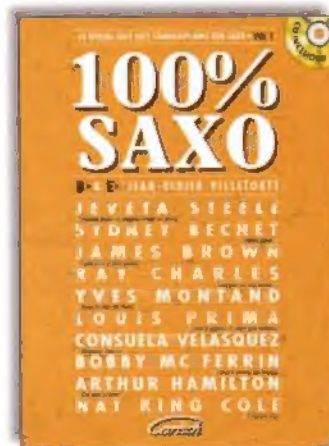
## DANS LA MÊME COLLECTION



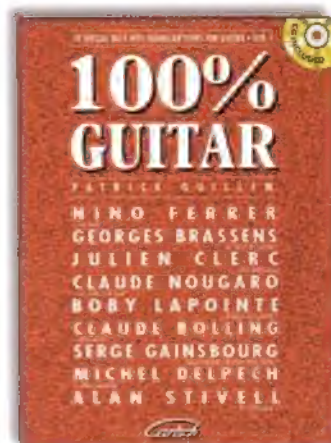
Thierry MASSON



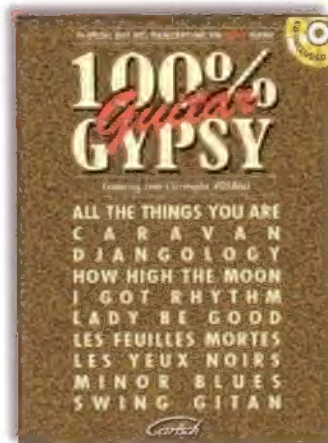
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